

N.C.

C C#

[illegible][illegible][illegible]

C Chorus

Bm

25

A A#

27

T A B

Diagram showing guitar tablature for measures 27-30. The treble staff shows the melody with accidentals. The bass staff shows the bass line with fret numbers and 'x' marks for bends. The diagram includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measures are grouped by bar lines. The first system covers measures 27-28, and the second system covers measures 29-30. The chords are labeled A and A#.

Bm

29

T A B

Diagram showing guitar tablature for measures 29-32. The treble staff shows the melody with accidentals. The bass staff shows the bass line with fret numbers and 'x' marks for bends. The diagram includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measures are grouped by bar lines. The first system covers measures 29-30, and the second system covers measures 31-32. The chord is labeled Bm.

A A#

31

T A B

Diagram showing guitar tablature for measures 31-34. The treble staff shows the melody with accidentals. The bass staff shows the bass line with fret numbers and 'x' marks for bends. The diagram includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measures are grouped by bar lines. The first system covers measures 31-32, and the second system covers measures 33-34. The chords are labeled A and A#.

Bm D

33

T A B

Diagram showing guitar tablature for measures 33-36. The treble staff shows the melody with accidentals. The bass staff shows the bass line with fret numbers and 'x' marks for bends. The diagram includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measures are grouped by bar lines. The first system covers measures 33-34, and the second system covers measures 35-36. The chords are labeled Bm and D.

G C C#

35

T A B

Diagram showing guitar tablature for measures 35-38. The treble staff shows the melody with accidentals. The bass staff shows the bass line with fret numbers and 'x' marks for bends. The diagram includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The measures are grouped by bar lines. The first system covers measures 35-36, and the second system covers measures 37-38. The chords are labeled G, C, and C#.

D Solo

Bm

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and features a complex, melodic line with many triplets and sixteenth notes. The piano part is in the key of D major and features a complex, melodic line with many triplets and sixteenth notes. The vocal part is in the key of D major and features a complex, melodic line with many triplets and sixteenth notes. The score is divided into two systems, each with a key signature change from D major to D# major (indicated by three sharps). The first system is labeled "A" and the second system is labeled "A#". The guitar part is written on a single staff, the piano part on a grand staff (treble and bass clefs), and the vocal part on a single staff. The guitar part includes a "Full" marking above the first two triplets in the first system. The piano part includes a "P" marking below the first two triplets in the first system. The vocal part includes a "P" marking below the first two triplets in the first system. The score is written in a standard musical notation style with a common time signature (C) and a key signature of two sharps (D major).

Bm

41

T
A
B

sl.

P

sl.

A

A#

43

T
A
B

P

P

Bm
8va

45

T
A
B

(14)
(15)
(16)

The musical score for "The Rose Tree" is presented in a multi-staff format. The top staff is for the vocal line, marked with a treble clef, a key signature of one sharp (F#), and a tempo of 8va. The melody begins with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The second staff is for guitar accompaniment, showing a sequence of chords and a melodic line with a "Full" marking. The third staff is for a three-part harmony, with parts for Tenor (T), Alto (A), and Bass (B). The Tenor part has a range of 12-14, the Alto part has a range of 10-12, and the Bass part has a range of 9-11. The harmony is written in a style that suggests a specific vocal or instrumental arrangement, with notes and rests for each part. The bottom staff is for a three-part harmony, with parts for Tenor (T), Alto (A), and Bass (B). The Tenor part has a range of 12-14, the Alto part has a range of 10-12, and the Bass part has a range of 9-11. The harmony is written in a style that suggests a specific vocal or instrumental arrangement, with notes and rests for each part.

49

Bm

D

8va-----

Full

1/2

Full

7 10 7 9 7 10 7 9 7 9 7 9 7 9

10 10 15 14 13 12 10 11 11 14 13 12 11

P P P P sl. sl. sl.

2 2 2 2 2 x 2 2 2 2 5 7 x 5 5 7 7 5

4 4 4 4 4 x 4 4 4 4 7 x 7 7 7 7 7

4 4 4 4 4 x 4 4 4 4 7 x 7 7 7 7 7

2 2 2 2 2 x 2 2 2 2 5 5 5 5 5 5 5

60

D N.C. C C#

T 7 7 x 7 x 7 7 3 5 3 3 2 4 2 4 2 5 5 7 5 5 6 6

A 7 7 x 7 x 7 7 3 5 3 3 2 4 2 4 2 5 5 7 5 5 6 6

B 5 5 x 7 x 7 7 3 5 3 3 2 4 2 4 2 5 5 7 5 5 6 6

H P 3 H P H H P sl. H

F Chorus

Bm

[illegible]

Bm

67

T

A

B

Bm D

71

T A B

G C C#

73

T A B

G Outro Solo

(G)

75

Gtr I

T A B

H P H H P sl. H H P 7 5 3 3 H P H H P

(G)

78

T A B

sl. H H P 7 5 3 H P H H P sl. H H P 7 5

(G)

81

T A B

3 H P H H P sl. H H P 7 5

(G)

Gtr I

T
A
B

sl. sl. sl. P sl. sl. P P sl.

Gtr II

T
A
B

H P H H P sl. H H P H H P

(G)

86

Full

1/4

1/4

1/4

1/4

1/4

1/4

1/4

P

P

P

P

sl.

H

H

P

7 5

3

H

P

H

H

P

sl.

H

H

P

7 5

(G)

89

T

A

B

sl.

T

A

B

H P

H H P

sl. H

H P

7 5

H P

H H P

(G)

The musical score continues from measure 8. Measure 9 features a treble clef staff with eighth-note patterns and a fretboard diagram below it showing fingerings like 6-6, 8-6, and 9-6. Measure 10 has similar patterns with a 1/2 bar rest indicated. Measure 11 includes a triplet of eighth notes and a half note. Measure 12 concludes with a triplet of eighth notes and a half note. Fretboard diagrams are provided for each measure, detailing specific fingerings and techniques such as slides and triplets.

(G)

8va-γ 8va 8va-γ 8va

95

Full Full

9 10 10 11 9 10 10 11 13 13 11 13 11 9 10 10 11 12 10 12 12 10 12 13 13 11 13 11 12 10

sl. P sl. P P P P sl. P P P P

3 3 5 3 2 4 3 4 2 5 5 7 5 7 5 7 5 7 5 7 5

3 H P H H P sl. H H P 7 5

(G)

8va-----

97

9 10 10 11 12 10 12 17 15 18 18 15 18 15 17 15 17 15 17 15 17 15 17 15

sl. P sl. P P P

3 3 5 3 2 4 3 4 2 5 5 7 5 7 5 7 5 7 5

H P H H P sl. H H P

(G)

8va-7 8va 8va-7 8va

99

Full Full

T 9-10 9-10 9-10 9-10
A 10-11 12 10 12 12 10 12 13-13 11 13 11 12 10 12 13-13 11 13 11 12
B sl. P sl. P P P P sl. P P P

T 3 3 5 3 3 5 3 4 3 4 2 5 5 7 5 7 5 7 5
A 3 5 5 2 4 2 4 2 5 5 7 5 7 5 7 5 5 7 5
B 3 H P H H P sl. H H P 7 5

(G)

8va-----7

101

3/4 Full 3/4 Full

T 9-10 9-10 15 15 15 15 15 15 17 15
A 12 10 12 12 10 12 17 15 18 18 10 15 17 15 18 15 17 15 17 15 17
B sl. P sl. P P

T 3 3 5 3 3 5 3 4 3 4 2 5 5 7 5 7 5 7 5
A 3 5 5 2 4 2 4 2 5 5 7 5 7 5 7 5 5 7 5
B 3 H P H H P sl. H H P 7 5

(G)

Gtr I

103

T 3 3 5 3 3 5 3 4 3 4 2 5 5 7 5 7 5 7 5
A 3 5 5 2 4 2 4 2 5 5 7 5 7 5 7 5 5 7 5
B 3 H P H H P sl. H H P 7 5

(G)

(G)

[illegible]

^(G)played freely...

109

played freely...

let ring

T
A
B

3 3 H P 3 5 3 3 2 4 3 4 3 5 5 5 7 5 7 5 5 5 5 5 7 7 5 5 3 3 4 5 3

sl. H H